

RIVI TIBURTINI

THE METRES OF HORACE SET TO MUSIC

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RIVI TIBURTINI

METRES OF HORACE SET TO MUSIC

BY

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*Tale tuum nobis carmen, divine poeta
Quale sopor fessis in gramine, quale per aestum
Dulcis aquae saliente sitim restinguere rivo*

VERG. E. v. 45-47

805-66
4/10/06

BOSTON, U.S.A., AND LONDON
GINN & COMPANY, PUBLISHERS
The Athenæum Press
1896

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PREFACE.



IN this little volume will be found all the metres of Horace's Odes except two, which are represented each by a single ode not suitable for singing.

The chief thought in the work has been to promote correct rhythm in reading the odes, to add to the ease and pleasure of committing them, and to ensure them a more permanent place in the memory, all of which the charm of appropriate music ought to accomplish.

The melodies have been selected and adapted from Beethoven, Schubert, Henselt, Emery, and others.

The music has been fitted to the first couplet, stanza, or strophes, so that slight modifications are sometimes necessary later on in the ode,—such as the substitution of two short syllables for one long one where a dactyl takes the place of a spondee, or, at the end of a verse, for a long note a note and rest of half its value. In singing due attention must be paid to the holds, and the learner should be especially careful not to give the long sound to a short vowel where length of time is merely the result of position.

The arrangement is designedly that of one-part songs, to be sung in unison by however many voices, the harmony being wholly in the accompaniment.

METRES.



Alemanian.

Dactylic hexameter coupled with dactylic tetrameter :

$$\left\{ \begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array} \right.$$

C. I. 7, 28.

First Archilochian.

Dactylic hexameter coupled with dactylic trimeter catalectic :

$$\left\{ \begin{array}{cccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array} \right.$$

C. IV. 7.

Fourth Archilochian.

Greater Archilochian coupled with iambic trimeter catalectic :

$$\left\{ \begin{array}{cccccccccccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array} \right.$$

C. I. 4.

Hipponactean.

Trochaic dimeter catalectic coupled with iambic trimeter catalectic :

$$\left\{ \begin{array}{cccccccc} \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} \end{array} \right.$$

C. II. 18.

Lesser Asclepiadean.

A series of lesser Asclepiadean verses :

$$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$$

C. I. 1 ; III. 30 ; IV. 8.

Greater Asclepiadean.

A series of greater Asclepiadean verses :

$\frac{1}{2} - \frac{1}{3} \cup \frac{2}{3} \cup \frac{1}{3} \cup \frac{1}{3} \cup \frac{1}{3} \cup \frac{1}{3} \cup \frac{1}{3} \cup \frac{1}{3}$

C. I. 11, 18; IV. 10.

Second Asclepiadean.

A Glyconic coupled with a lesser Asclepiadean verse :

$\frac{1}{2}$ — $\frac{1}{2}$ \cup \cup $\frac{1}{2}$ \cup $\frac{1}{2}$
 $\frac{1}{2}$ — $\frac{1}{2}$ \cup \cup $\frac{1}{2}$ $\frac{1}{2}$ \cup \cup $\frac{1}{2}$ \cup $\frac{1}{2}$

C. I. 3, 13, 19, 36; III. 9, 15, 19, 24, 25, 28; IV. 1, 3.

Third Asclepiadean.

Three verses of lesser Asclepiadean followed by a Glyconic verse :

(thrice) $\frac{\diagup}{\diagdown} - \frac{\diagup}{\diagdown} \cup \cup \frac{\diagdown}{\diagup} \frac{\diagup}{\diagdown} \cup \cup \frac{\diagdown}{\diagup} \cup \cup$

C. I. 6, 15, 24, 33 ; II. 12 ; III. 10, 16 ; IV. 5, 12.

Fourth Asclepiadean.

Two lesser Asclepiadean verses, a Pherecratean, and a Glyconic :

(twice) $\frac{1}{2} - \frac{1}{2} \cup \cup \supseteq \frac{1}{2} \cup \cup \supseteq \cup \cup$
 $\frac{1}{2} - \frac{1}{2} \cup \cup \supseteq \frac{1}{2}$
 $\frac{1}{2} - \frac{1}{2} \cup \cup \supseteq \cup$

C. I. 5, 14, 21, 23; III. 7, 13; IV. 13.

Alcaic Strophe.

Two eleven-syllable Alcaics, a nine-syllable Alcaic, and a ten-syllable Alcaic:

$$\text{(twice)} \quad \left\{ \begin{array}{cccccccc} \cup & \diagup & \cup & & \diagup & \cup & \diagup & \cup \\ _ & _ & & & _ & _ & _ & _ \end{array} \right.$$

C. 1. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; III. 1-6, 17, 21, 23, 26, 29; IV. 4, 9, 14, 15.

Sapphic Strophe.

Three verses of lesser Sapphic followed by an Adonic verse :

$\frac{1}{2} \cup \frac{1}{2} = \frac{1}{2}$ $\frac{1}{2} \cup \frac{1}{2} = \frac{1}{2}$ $\frac{1}{2} \cup \frac{1}{2} = \frac{1}{2}$ $\frac{1}{2} \cup \frac{1}{2} = \frac{1}{2}$ $\frac{1}{2} \cup \frac{1}{2} = \frac{1}{2}$

C. I. 2, 10, 12, 20, 22, 25, 30, 32, 38; II. 2, 4, 6, 8, 10, 16; III. 8, 11, 14, 18, 20, 22, 27; IV. 2, 6, 11; C. S.

METRES.

THIRD ASCLEPIADEAN.

CARMEN IV. xii.
(vv. 5-8 omitted.)

Music adapted from LANGE'S arrange-
ment of SCHUBERT'S TROUT.

1. Iam ve - ris co - mi - tes,
2. Ad - du - xe - re si - tim
3. Ad quae si pro - pe - ras

Ped.

quae ma - re tem - pe - rant,
tem - po - ra, Vir - gi - li;
gau - di - a, cum tu - a

Ped. *Ped.*

Im - pel - lunt a - ni - mae
Sed pres - sum Ca - li - bus
Ve - lox mer - ce ve - ni:

Ped.

THIRD ASCLEPIADEAN.



liu - te - a Thra - ci - ae;
du - ce - re Li - be - rum
non e - go te me - is



Iam nec pra - ta ri - gent,
Si ge - stis, in - ve - num
Im - mu - nem me - di - tor



nec flu - vi - i stre-punt
no - bi - li - um cli - ens,
tin - ge - re po - cu - lis,



THIRD ASCLEPIADEAN.

Hi - ber - na ni - ve tur - gi - di,
 Nar - do vi - na me - re - be - re,
 Ple - na di - ves ut in do - mo,

Hi - ber - na ni - ve tur - gi - di.
 Nar - do vi - na me - re - be - re.
 Ple - na di - ves ut in do - mo.

Di - cunt in te - ne - ro
 Nar - di par - vus o - nyx
 Ve - rum po - ne mo - ras

THIRD ASCLEPIADEAN.

gra - mi - ue pin - gui - um
e - li - ci - et ca - dum,
et stu - di - um lu - eri,

Cu - sto - des o - vi - um
Qui nunc Sul - pi - ci - is
Ni - gro - run-que me - mor,

car - mi - na fi - stu - la
ac - cu - bat hor - re - is,
dum li - cet, i - gni - um

THIRD ASCLEPIADEAN.

De - lec - tant - que de - um,
 Spes do - na - re no - vas
 Mi - sce stul - ti - ti - am

Ped. * *Ped.* *

cui pecus et ni-gri Col - les Ar-ca-di-
 lar - gus a - ma - ra-que Cu - ra-r(um)e-lu-e-
 con - si-li-is brevem: Dul-ce(e)st de - si-pe-

Ped. * *Ped.* * *Ped.* *

ae placent, Col - les Ar - ca - di - ae placent.
 r(e)ef - fi-cax, Cu - ra - r(um)e-lu-e-r(e)ef - fi-cax.
 r(e)in lo-co, Dul-ce(e)st de - si-pe-r(e)in lo-co.

Ped. * *Ped.* * *Ped.* *

ALCMANIAN.

OARMEN I. vii.

Music adapted from REINECKE'S arrangement
of SCHUBERT. Op. 25, No. 2.

1. Lau - da - bunt a - li - i cla -

Ped. * *Ped.* * *Ped.*

Detailed description: This system contains the first two staves of music. The treble staff is in G major (one sharp) and 2/4 time. It begins with a whole rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A slur covers the next two measures: a half note G and a half note A. The bass staff is in G major and 2/4 time. It features a continuous eighth-note accompaniment pattern: G-A-B-A-G-A-B-A. There are three triplet markings (three dots above a group of three notes) over the first, second, and fourth measures of the bass staff. Pedal points are indicated by 'Ped.' and asterisks at the end of the first, second, and third measures.

ram Rho-don, ant My - ti - le - nen,

Ped. * *Ped.*

Detailed description: This system contains the third and fourth staves. The treble staff continues the melody from the first system. The bass staff continues the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the end of the third and fourth measures.

Aut E - phe - son, bi - ma - ris - ve Co -

ritardando. *Ped.* * *Ped.* *

Detailed description: This system contains the fifth and sixth staves. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. The word 'ritardando.' is written above the fifth measure of the bass staff. Pedal points are indicated by 'Ped.' and asterisks at the end of the fifth, sixth, and seventh measures.

rin - - thi

Ped. * *Ped.* *

Detailed description: This system contains the seventh and eighth staves. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the end of the seventh and eighth measures.

2. Moenia, vel Baccho Thebas vel Apolline Delphos
Insignes, aut Thessala Tempe.
3. Sunt quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare, et
4. Undique decerptam fronti praeponere olivam.
Plurimus in Iunonis honorem
5. Aptum dicet equis Argos ditiesque Mycenae.
Me nec tam patiens Lacedaemon
6. Nec tam Larissae percussit campus opimae
Quam domus Albunae resonantis
7. Et praeceps Anio ac Tiburni lucus et uda
Mobilibus pomaria rivis.
8. Albus ut obscuro deterget nubila coelo
Saepe Notus, neque parturit imbres
9. Perpetuos; sic tu sapiens finire memento
Tristitiam vitaeque labores
10. Molli, Plance, mero, seu te fulgentia signis
Castra tenent seu densa tenebit
11. Tiburis umbra tui. Teucer Salamina patrenque
Quum fugeret, tamen uda Lyaeo
12. Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos :
13. “Quo nos cunque feret melior fortuna parente,
“Ibimus, o socii comitesque !
14. “Nil desperandum Teucro duce et auspice Teucro :
“Certus enim promisit Apollo,
15. “Ambiguum tellure nova Salamina futuram.
“O fortes peioraque passi
16. “Mecum saepe viri, nunc vino pellite curas :
“Cras ingens iterabimus aequor.”

FIRST ARCHILOCHIAN.

Music adapted from S. A. EMERY.
Op. 13, No. 2. By permission.

CARMEN IV. vii.

1. Dif - fu - ge - re ni - ves, . . . red - e -

The first system of music consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four measures, which contain a half note D5, a quarter note E5, and two measures of a complex chordal texture. The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the next four measures, which contain a half note D4, a quarter note E4, and two measures of a complex chordal texture.

unt iam gra - mi - na cam - pis

The second system of music continues the melody. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four measures, which contain a half note D5, a quarter note E5, and two measures of a complex chordal texture. The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the next four measures, which contain a half note D4, a quarter note E4, and two measures of a complex chordal texture.

After last verse only.

Ar - bo - ri - bus - que co - mae;

The third system of music concludes the piece. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next four measures, which contain a half note D5, a quarter note E5, and two measures of a complex chordal texture. The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a half note G3, followed by quarter notes A3, B3, and C4. A slur covers the next four measures, which contain a half note D4, a quarter note E4, and two measures of a complex chordal texture.

2. Mutat terra vices et decrescentia ripas
Flumina praetereunt;
3. Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
4. Immortalia ne speres, monet annus et almuin
Quae rapit hora diem.
5. Frigora mitescunt Zephyris, ver proterit aestas
Interitura, simul
6. Pomifer auctumnus fruges effuderit, et mox
Bruma recurrit iners.
7. Damna tamen celeres reparant caelestia lunae;
Nos, ubi decidimus,
8. Quo pater Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
9. Quis scit an adiciant hodiernae crastina summae
Tempora di superi ?
10. Cuncta manus avidas fugient heredis, amico
Quae dederis animo.
11. Cum semel occideris et de te splendida Minos
Fecerit arbitria,
12. Non, Torquate, genus, non te facundia, non te
Restituet pietas :
13. Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum,
14. Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

FOURTH ARCHILOCHIAN.

CARMEN I. iv.
(vv. 17-20 omitted.)

Musio adapted from REINECKE'S arrangement
of SCHUBERT. Op. 25, No. 1.

1. Sol - vi - tur a - cris hi - ems . . . gra -

ta vi - ce ve - ris et Fa - vo - ni,

Trahuntque sic-cas machinae cari - nas; Trahuntque sic-cas

machinae cari - nas; Ac ne-que iam sta-bu-lis . . . gau-

* Hold to be observed except in first couplet.

† Repeat the iambic verses pianissimo.

FOURTH ARCHILOCHIAN.

det pe-cus aut a - ra - tor i - gui, Nec pra-ta ea - nis

Ped. * *Ped.* *

albicant prui - nis, Nec prata ea - nis albicant prui - nis.

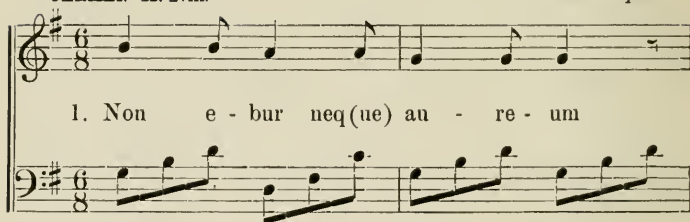
Ped. *

2. Iam Cytherea choros ducit Venus imminente luna,
Iunctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas.
3. Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae ;
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agno sive malit haedo.
4. Pallida mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam.
Iam te premet nox, fabulaeque Manes.

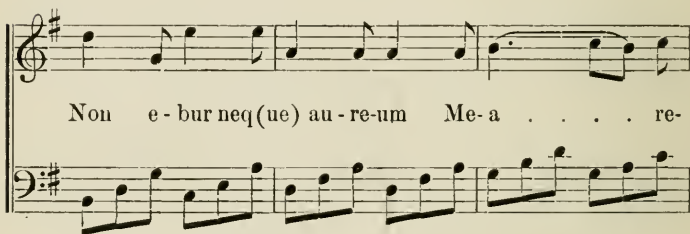
HIPPONACTEAN.

CARMEN II. xviii.

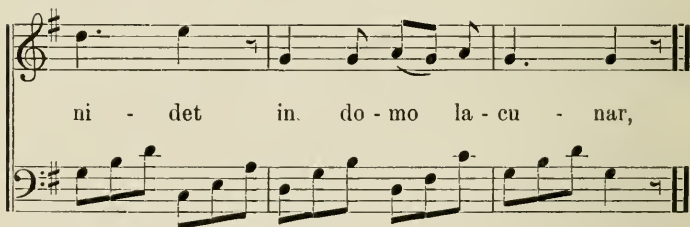
Music adapted from BEETHOVEN.
Var. *Nel cor più.*



1. Non e - bur neq(ue) au - re - um



Non e - bur neq(ue) au - re - um Me - a . . . re -



ni - det in do - mo la - cu - nar,

2. Non trabes Hymettiae

Premunt columnas ultima recisas .

3. Africa, neque Attali

Ignotus heres regiam occupavi,

4. Nec Laconicas mihi

Trahunt honestae purpuras clientae ;

5. At fides et ingeni

Benigna vena est, pauperemque dives

6. Me petit : nihil supra
Deos laceSSo nec potentem amicum
7. Largiora flagito,
Satis beatus unieis Sabinis.
8. Truditur dies die
Novaeque pergunt interire lunae :
9. Tu secanda marmora
Locas sub ipsum funus, et sepulcri
10. Immemor struis domos,
Marisque Bais obstrepentis urges
11. Submovere litora,
Parum locuples continente ripa.
12. Quid quod usque proximos
Revellis agri terminos et ultra
13. Limites clientium
Salis avarus ? Pellitur paternos
14. In sinu ferens deos
Et uxor et vir sordidosque natos.
15. Nulla certior tamen
Rapacis Orci fine destinata
16. Aula divitem manet
Erum. Quid ultra tendis ? Aequa tellus
17. Pauperi recluditur
Regumque pueris, nec satelles Orci
18. Callidum Promethea
Revexit auro captus. Hic superbum
19. Tantalum atque Tantali
Genus coercet, hic levare functum
20. Pauperem laboribus
Vocatus atque non vocatus audit.

GREATER ASCLEPIADEAN.

CARMEN I. xi.

Music adapted from Welsh Melody.

1. { Tu ne quae - si - e - ris, . . . :
Fi - nem di de - de - rint, . . . : }

sci - re ne - fas, quem mi - hi, quem ti - bi }
Leu - co - no - e, nec Ba - by - lo - ni - os }

Ten - ta - ris nu - me - ros. . . .

Ut me - li - us, quid - quid e - rit, pa - ti!

rit.

GREATER ASCLEPIADEAN.

Seu plu - res hi - e - mes

ritard.

seu tri - bu - it Iup - pi - ter ul - ti-mam,

2. Quae nunc oppositis debilitat pumicibus mare
 Tyrrhenum : sapias, vina liques, et spatio brevi
 Spem longam reseces. Dum loquimur fugerit invida
 Aetas : carpe diem, quam minimum credula postero.

LESSER ASCLEPIADEAN.

CARMEN III. xxx.

Music adapted from S. A. EMERY.
Op. 13, No. 5. By permission.

1. Ex - e - gi monument (um) ae - re per - en - ni - us

Re - ga - li - que si - tu py - ramid (um) al - ti - us,

2. Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
3. Annorum series et fuga temporum.
Non omnis moriar multaque pars mei
4. Vitabit Libitinam : usque ego postera
Crescam laude recens, dum Capitolium
5. Scandet cum tacita virgine pontifex.
Dicar, qua violens obstrepit Aufidus
6. Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens
7. Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
8. Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

1. Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,
2. Sunt quos curriculo pulverem Olympicum
Collegisse iuvat, metaque fervidis
3. Evitata rotis palmaque nobilis
Terrarum dominos evelit ad deos ;
4. Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus ;
5. Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.
6. Gaudentem patrios findere sarculo
Agros Attalicis conditionibus
7. Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
8. Luctantem Icaris fluctibus Africum
Mercator metuens, otium et oppidi
9. Laudat rura sui ; mox refecit rates
Quassas, indocilis pauperiem pati.
10. Est qui nec veteris pocula Massici
Nec partem solido demere de die
11. Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.
12. Multos castra iuvant et lituo tubae
Permixtus sonitus bellaque matribus
13. Detestata. Manet sub Iove frigido
Venator tenerae coniugis immemor,
14. Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
15. Me doctarum hederæ præmia frontium
Dis miscent superis, me gelidum nemus
16. Nympharumque leves cum Satyris chori
Secernunt populo, si neque tibus
17. Euterpe cohibet nec Polyhymnia
Lesboum refugit tendere barbiton.
18. Quodsi me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

SECOND ASCLEPIADEAN.

CARMEN I. iii.

Music adapted from AFRICAN FOLK SONG.
Southern Workman, by permission.

1. Sic te di - va po - tens Cy - pri,

Sic fra - tres He - le - nae,

lu - - ci - da si - de - ra,

2. Ventorumque regat pater
Obstrictis aliis praeter Iäpyga,
3. Navis, quae tibi creditum
Debes Virgilium : finibus Atticis

4. Reddas incolumem. precor,
Et serves animae dimidium meae.
5. Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
6. Commisit pelago ratem
Primus, nec timuit praecipitem Africum
7. Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
8. Quo non arbiter Hadriae
Maior, tollere seu ponere vult freta.
9. Quem mortis timuit gradum,
Qui siccis oculis monstra natantia,
10. Qui vidit mare turgidum et
Infames scopulos, Acroceraunia ?
11. Nequicquam deus abscidit
Prudens Oceano dissociabili
12. Terras, si tamen impiae
Non tangenda rates transiliunt vada.
13. Audax omnia perpeti
Gens humana ruit per vetitum nefas.
14. Audax Iāpeti genus
Ignem fraude mala gentibus intulit.
15. Post ignem aetheria domo
Subductum macies et nova febrium
16. Terris incubuit cohors,
Semotique prius tarda necessitas
17. Leti corripuit gradum.
Expertus vacuum Daedalus aëra
18. Pennis non homini datis ;
Perrupit Acheronta Herculeus labor.
19. Nil mortalibus ardui est;
Coelum ipsum petimus stultitia, neque
20. Per nostrum patimur scelus
Iracunda Iovem ponere fulmina.

FOURTH ASCLEPIADEAN.

Music adapted from HENSELT.

Op. 15.

CARMEN III. xiii.

1. O fons Ban-du - si - ae, splen-di - di - or vi -

tro, Dul - ci di - gne me - ro

non si - ne flo - ri - bus, Cras do - na - be - ris

ritardando.

hae - do, Cui frons tur - gi - da cor - ni - bus

2. Primis et venerem et proelia destinat :
Frustra : nam gelidos inficiet tibi
 Rubro sanguine rivos
 Lascivi suboles gregis.
3. Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile
 Fessis vomere tauris
 Praebes et pecori vago.
4. Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
 Saxis, unde loquaces
 Lymphae desiliunt tuae.

ALCAIC STROPHE.

Music adapted from SCHUBERT.

Op. 142, No. 2.

CARMEN II. iii.

1. Ae-quam me-men-to re - bus in ar - du-is

Ser - va - re men-tem, non se-cus in ho-nis

Ab in - so-len - ti tem - pe - ra - tam

Lae - ti - ti - a, mo - ri - tu - re Del - li,

2. Seu maestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni,
3. Quo pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo :
4. Huc vina et unguenta et nimium breves
Flores amoenae ferre iube rosae,
Dum res et aetas et sororum
Fila trium patiuntur atra.
5. Cedes coëmtis saltibus et domo
Villaque, flavus quam Tiberis lavit,
Cedes et exstructis in altum
Divitiis potietur heres.
6. Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente sub divo moreris,
Victima nil miserantis Orci.
7. Omnes eodem cogimur, omnium
Versatur urna serius ocius
Sors exitura et nos in aeternum
Exsilium impositura cymbae.

1. Eheu fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Afferet indomitaeque morti, —
2. Non, si trecentis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
3. Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.
4. Frustra cruento Marte carebimus
Fractisque rauci fluctibus Hadriae,
Frustra per auctumnos nocentem
Corporibus metuemus austrum:
5. Visendus ater flumine languido
Cocytos errans et Danai genus
Infame damnatusque longi
Sisyphus Aeolides laboris.
6. Linquenda tellus et domus et placens
Uxor, neque harum, quas colis, arborum
Te praeter invisas cupressos
Ulla brevem dominum sequetur.
7. Absumet heres Caecuba dignior
Servata centum clavibus, et mero
Tinget pavimentum superbo,
Pontificum potiore coenis.

CARMEN I. xxvi.

1. Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Areto
Rex gelidae metuatur orae,
2. Quid Tiridaten terreat, unice
Securus. O quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
3. Pimplea dulcis. Nil sine te mei
Prosunt honores : hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN I. ix.

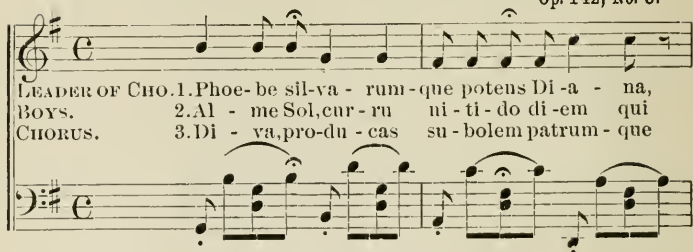
1. Vides ut alta stet nive candidum
Soracte, nec iam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto.
2. Dissolve frigus ligna super foco
Large reponens, atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.
3. Permite divis cetera, qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.
4. Quid sit futurum cras, fuge quaerere, et
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores
Sperne puer, neque tu choreas,
5. Donec virenti canities abest
Morosa. Nunc et campus et areae
Lenesque sub noctem susurri
Composita repetantur hora,
6. Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

SAPPHIC STROPHE.

CARMEN SÆCULARE.

Music adapted from SCHUBERT.

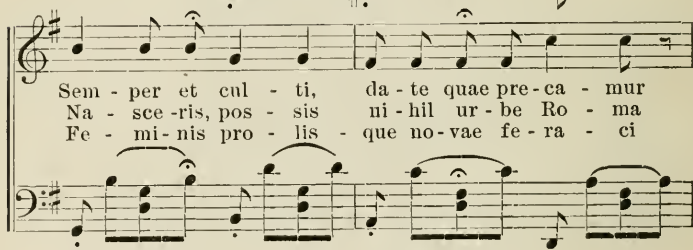
Op. 142, No. 3.



LEADER OF CHO. 1. Phoe-be sil-va - rum-que potens Di-a - na,
BOYS. 2. Al - me Sol, cur - ru ni - ti - do di - em qui
CHORUS. 3. Di - va, pro - du - cas su - bolem patrum - que



Lu - ci-dum cae - li de - cus, o co - len - di
Pro - mis et ce - las, a - li - us-qu(e) et i - dem
Pro - spe-res de - cre - ta su - per iu - gan - dis



Sem - per et cul - ti, da - te quae pre - ca - mur
Na - sce-ris, pos - sis ni - hil ur - be Ro - ma
Fe - mi-nis pro - lis - que no - vae fe - ra - ci



Tem - po - re sa - cro, Tem - po - re sa - cro,
Vi - se - re ma - ius, Vi - se - re ma - ius.
Le - ge ma - ri - ta, Le - ge ma - ri - ta,

SAPPIC STROPHE.

Quo Si-byll - ni mo-nu-e-re ver - sus
 GIRLS. Ri - te ma-tu - ros a - pe-ri-re par - tus
 Cer - tus un-de - uos de - ci-ens per an - nos

Vir - gi-nes le - ctas pu-e-ros-que ca - stos
 Le - nis, I - li - thy - ia, tu - e - re ma - tres,
 Or - bis ut can - tus re - fe - rat-que lu - dos

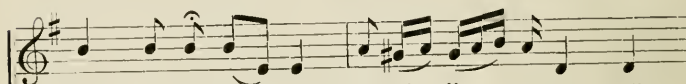
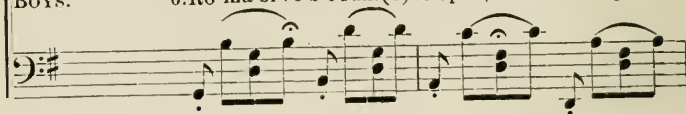
Dis qui-bus se - ptem pla-cu - e - re col - les,
 Si - ve tu Lu - ci - na pro-bas vo-ca - ri
 Ter di - e cla - ro to - ti - ens - que gra - ta

Di - ce-re car - men, Di - ce-re car-men.
 Seu Ge-ni-ta - lis, Seu Ge-ni-ta-lis.
 Noc - te fre-quen - tes, Noc - te fre-quen-tes.

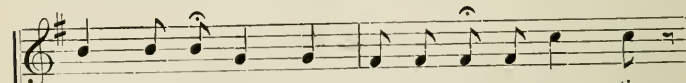
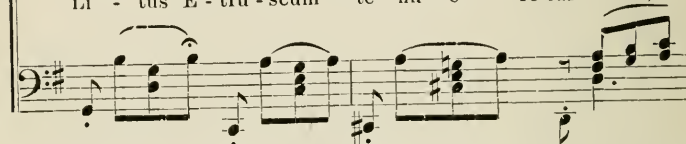
SAPPIC STROPHE.



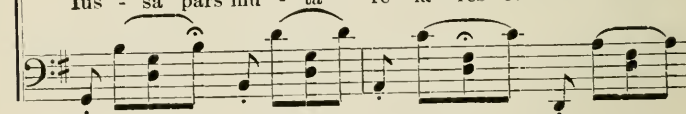
BOYS. 4. Vos-que ve-ra - ces ce-ci-nis-se, Par - cae,
LEADER OF CHO. 5. Con - di-to mi - tis pla-ci-dus que te - lo
BOYS. 6. Ro-ma si ve-s'trum(e)st opus, I - li - ae - que



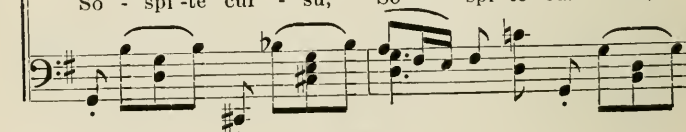
Quod se-mel di-ctum(e)st sta-bi - lis - que re - rum
Sup - pli-ces au - di pu - e - ros, A-pol - lo;
Li - tus E - tru - scum te - nu - e - re tur - mae,



Ter - mi-nus ser - vet, bo - na iam pe-ra - ctis
Si - de-rum re - gi - na bi-cor-nis au - di,
Ius - sa pars mu - ta - re la - res et ur - bem



Iun - gi - te fa - ta, Iun - gi - te fa - ta.
Lu - na, pu - el - las, Lu - na pu - el - las.
So - spi - te cur - su, So - spi - te cur - su,



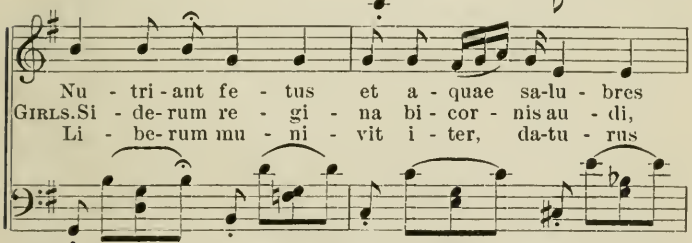
SAPPHIC STROPHE.



GIRLS. Fer - ti - lis fru - gum pe - co - ris - que Tel - lus
 BOYS. Con - di - to mi - tis pla - ci - dusque te - lo
 GIRLS. Cui per ar - den - tem si - ne frau - de Tro - iam



Spi - ce - a do - net Ce - re - rem co - ro - na;
 Sup - pli - ces au - di pu - e - ros, A - pol - lo;
 Ca - stus Ae - ne - as pa - tri - ae su - per - stes

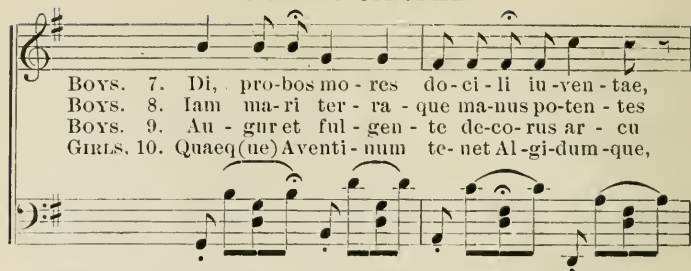


Nu - tri - ant fe - tus et a - quae sa - lu - bres
 GIRLS. Si - de - rum re - gi - na bi - cor - nis au - di,
 Li - be - rum mu - ni - vit i - ter, da - tu - rus



Et Io - vis au - rae, Et Io - vis au - rae.
 Lu - na, pu - el - las, Lu - na, pu - el - las:
 Plu - ra re - li - ctis, Plu - ra re - li - ctis:

SAPPHIC STROPHE.




Boys. 7. Di, pro-bos mo-res do-ci-li iu-ven-tae,
Boys. 8. Iam ma-ri ter-ra-que ma-nus po-ten-tes
Boys. 9. Au-gur et ful-gen-te de-co-rus ar-cu
Girls. 10. Quaeq(ue)Aventi-num te-net Al-gi-dum-que,



Di, se-ne-ctu-ti pla-ci-dae qui-e-tem,
Me-dus Al-ba-nas-que ti-met se-cu-res,
Phoe-bus ac-ce-ptus-que no-vem Ca-me-nis,
Quin-de-cim Di-a-na pre-ces vi-ro-rum

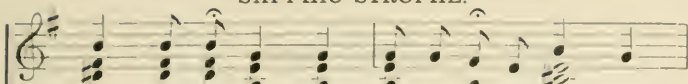


Ro-mu-lae gen-ti da-te rem-que pro-lem-q(ue)
Iam Scy-thae re-spon-sa pe-tunt, su-per-bi
Qui sa-lu-ta-ri le-vat ar-te fes-sos
Cu-rat et vo-tis pu-e-ror(um)a-mi-cas

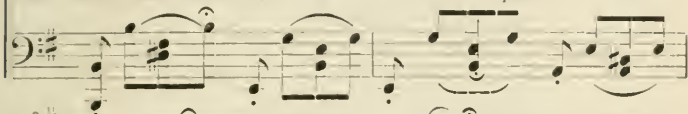


Et de-cus o-mne! Et de-cus o-mne!
Nu-per, et In-di, Nu-per, et In-di.
Cor-po-ris ar-tus, Cor-po-ris ar-tus,
Ap-pli-cat au-res, Ap-pli-cat au-res.

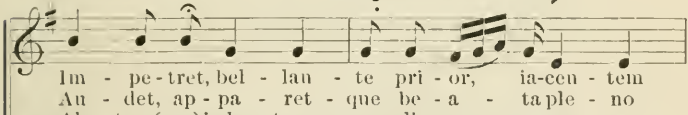
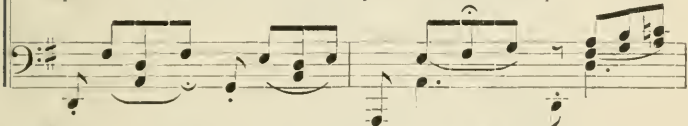
SAPPIC STROPHE.



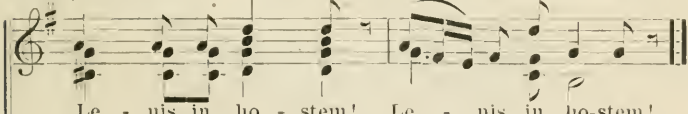
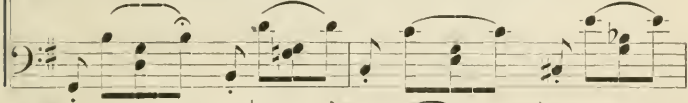
GIRLS. Quae - que vos bo - bus ve - ne - ra - tur al - bis
GIRLS. Iam Fi - des et Pax et Ho - nos Pu - dor - que
CHORUS. Si Pa - la - ti - nas vi - det ae - quis a - ras
LEAD. CHO. Haec lo - vem sen - ti - re de - os - que eun - ctos



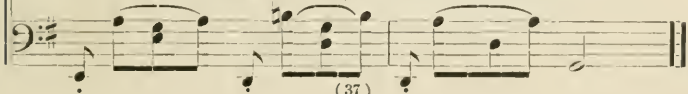
Cla - rus An - chi - sae Ve - ne - ris - que san - guis,
Pris - cus et ne - gle - cta re - di - re Vir - tus
Rem - que Ro - ma - nam La - ti - um - que fe - lix
Spem bo - nam cer - tam - que do - mum re - por - to,



Im - pe - tret, bel - lan - te pri - or, ia - cen - tem
An - det, ap - pa - ret - que be - a - ta ple - no
Al - te - r(um) in lus - trum me - li - us - que sem - per
CHO. Doc - tus et Phoe - bi cho - rus et Di - a - nae



Le - nis in ho - stem! Le - nis in ho - stem!
Co - pi - a cor - nu, Co - pi - a cor - nu.
Pro - ro - gat ae - vum, Pro - ro - gat ae - vum.
Di - ce - re lau - des, Di - ce - re lau - des.



CARMEN I. xxii.

1. Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra.

Sive per Syrtis iter aestuosas
Sive facturus per inhospitalem
Caucasum vel quae loca fabulosus
Lambit Hydaspes.

2. Namque me silva lupus in Sabina,
Dum meam canto Lalagen et ultra
Terminum curis vagor expeditis,
Fugit inermem,

Quale portentum neque militaris
Daunias latis alit aesculetis
Nec Iubae tellus generat, leonum
Arida nutrix.

3. Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulæ malusque
Iuppiter urget;

Pone sub curru nimium propinqui
Solis, in terra domibus negata:
Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN II. x.

1. Rectius vives, Licini, neque altum
Semper urgendo neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.
2. Saepius ventis agitur ingens
Pinus et celsae graviore casu
Decidunt turres feriuntque summos
Fulgura montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Iuppiter, idem
3. Summovet. Non, si male nunc, et olim
Sic erit : quondam cithara tacentem
Suscitat Musam neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare ; sapienter idem
Contraheis vento nimium secundo
Turgida vela.

CARMEN I. xxxviii.

Persicos odi, puer, apparatus,
Displicent nexae philyra coronae ;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curo : neque te ministrum
Dedecet myrtus, neque me sub arta
Vite bibentem.

From CARMEN II. xvi.

Laetus in praesens animus quod ultra est
Oderit curare, et amara lento
Temperet risu ; nihil est ab omni
 Parte beatum.

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus,
Et mihi forsán, tibi quod negarit,
 Porriget hora.

From CARMEN I. xii.

1. Quem virum aut heroa lyra vel acri
 Tibia sumis celebrare, Clio,
 Quem deum ? Cuius recinet iocosa
 Nomen imago

Aut in umbrosis Heliconis oris
Aut super Pindo gelidove in Haemo ?
Unde vocalem temere insecutae
 Orphea silvae,

2. Arte materna rapidos morantem
 Fluminum lapsus celeresque ventos,
 Blandum et auritas fidibus canoris
 Ducere quereus.

Crescit occulto velut arbor aevo
Fama Marcelli ; micat inter omnes
Iulium sidus velut inter ignes
 Luna minores.

Claudite iam rivos, pueri, sat prata biberunt.

VERG. E. III. 111.

80566

Horace

Lord, F.E.

Rivi Tiburtini.

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